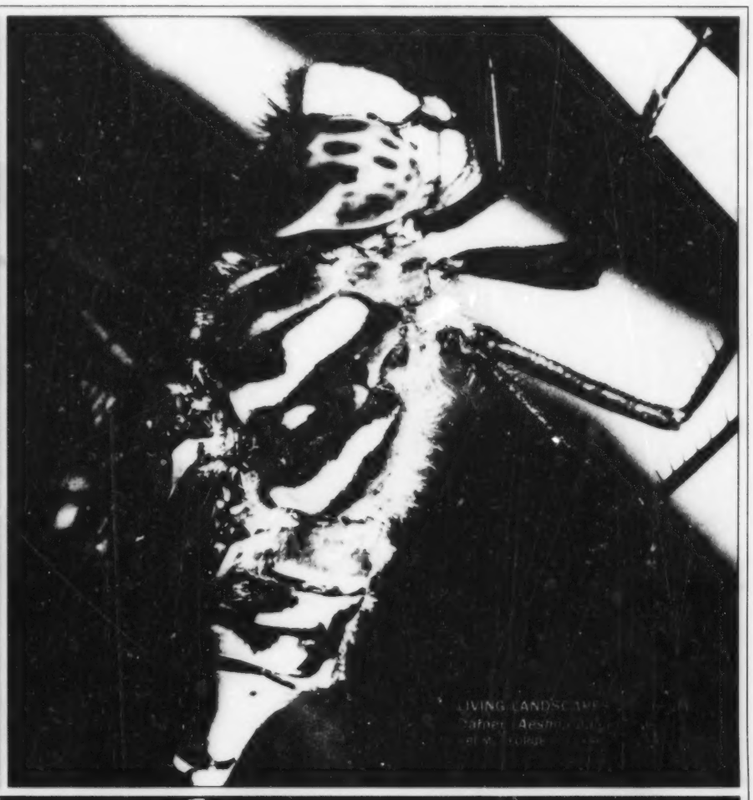
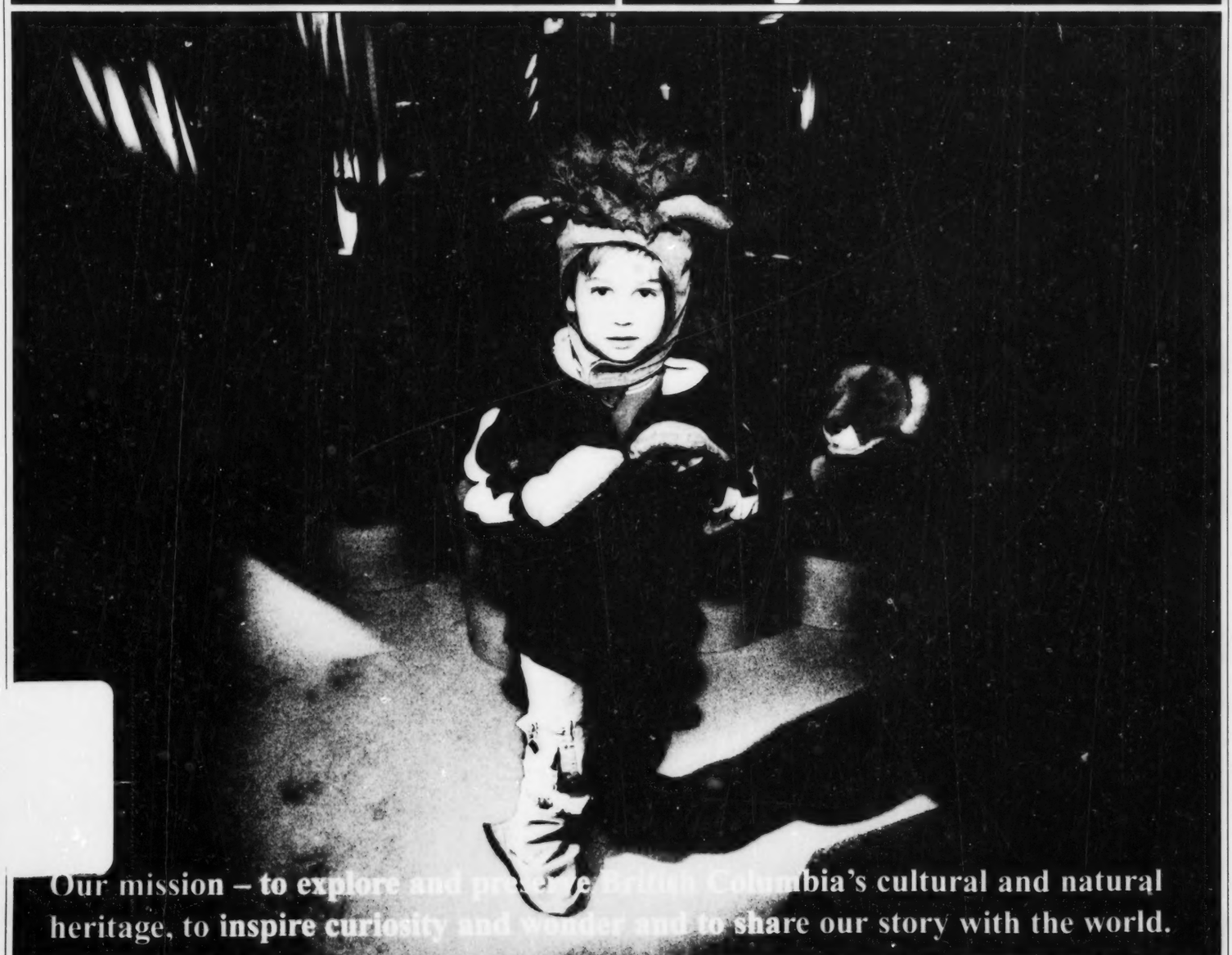
ROYAL BRITISH COLUMBIA MUSEUM

2000 2001 ANNUAL REPORT





Our mission – to explore and preserve British Columbia's cultural and natural heritage, to inspire curiosity and wonder and to share our story with the world.

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Sharing One Vision

innovative • relevant • responsive • more self-sufficient • focussed

The Royal BC Museum is more than a place, although it is true our spectacular galleries make us one of Canada's most-visited museums.

More and more, the Museum is a vibrant partner in communities, a collaborator in research, a widening gateway to 10-million objects, a fount of knowledge on the Web.

Although ours is a respected institution with a 115-year past, our staff are keen innovators, with plans filled on bold ideas and a view of exciting years ahead.

A Year of Achievement

Pauline Rafferty, *CEO, Royal BC Museum*

My remarks would be incomplete without first mentioning the contributions of Bill Barkley, who retired on January 31, 2001 as Chief Executive Officer. His dedication, vision and passion for this institution laid a dynamic foundation for future growth.

This Museum must move forward and recommit to public involvement, education and research if it is to maintain its place as one of the finest museums in North America. However, our ambitions must be firmly grounded in planning, and this year, our board, staff and other stakeholders were dedicated to finding efficiencies and new opportunities by refining our objectives.

Special exhibits always leave a legacy. This year, *Circus Magicus* taught us a great deal about how to bring flair to museum productions and, while not meeting all expectations, helped build new audiences by attracting younger families. We are especially proud of *Out of the Mist HuupuK"anum • Tupaat: Treasures of the Nuu-chah-nulth Chiefs*. One of the most lavishly praised exhibits we have ever created, it has since visited two major museums in North America.

Our core research and education program, *Living Landscapes*, continued to move across the province, establishing new relationships with communities. This year, it was launched in the North Region. Its region-by-region and consultative approach is also setting the direction in our plans for new permanent exhibits.

Another important collaboration this year was for research surrounding Kwaday Dän Ts'inchi (Long Ago Person Found), whose remains were moved to the Museum after their discovery on a northern BC glacier. I wish to acknowledge the generous advice and cooperation of the Champagne and Aishihik First Nations and the Archaeology Branch of the BC Ministry of Small Business, Tourism and Culture.

Work around proposed legislation to make the Royal BC Museum a Legislated Corporation was a high priority this year, involving considerable consultation with stakeholders. A change to new status, hoped for in the near future, will bring us closer to our goals for financial stability.

I am proud to have been appointed CEO at such an important and exciting time for this Museum. I intend to ensure that valuable relationships with government, Museum staff and our many Friends and supporters, especially our community partners and volunteers, continue to develop and expand.

Pauline Rafferty

Our Vision

With a renewed commitment to research, education, and public involvement, the Royal BC Museum will secure its place among the finest museums in North America.

The relationship between British Columbians and their Museum will deepen and diversify with new community-based programs through-out the province.

At the same time, new technologies will enhance the Museum's exhibits and make our collections and research available to a new, global audience.

As the Museum continues to evolve and grow, we will seek out new partnerships and new sources of revenue in order to adapt, serve and succeed – both now and in the future.

A Landmark Change

Miriam Bennett,
Chair, SOA Advisory Board

This has been another year of development, planning and vibrant activity for the Royal BC Museum. It has also been a year of change. At the end of January, we marked the end of an era, when Bill Barkley retired after 23 years at the Museum. As Chair of the Special Operating Agency (SOA) Advisory Board, I have seen first hand and appreciate the far-reaching and many positive contributions Bill has made to culture and education in British Columbia.

Bill Barkley's vision, effort and commitment inspired and animated all who came in contact with him and his work, from school children whose curiosity was kindled during a Museum visit to everyone who cooperated to present the historic and successful *Out of the Mist* exhibit. Bill's inspiration reached whole communities throughout BC which, through the *Living Landscapes* program, are able to focus on their local heritage and proudly take part in building an overall provincial perspective.

It has been a pleasure to work with Bill Barkley, and I look forward with equal pleasure to working with Pauline Rafferty as she begins implementing her own vision. Pauline brings to the position her vast experience, a keen understanding of our institution and of today's organizational and cultural climate, a commitment to the Museum's core values and mission and the ability to accomplish her objectives with zeal, integrity and respect.

We have an exciting future ahead. I am pleased to be able to participate and see it unfold for the benefit of all whose lives are touched by the Royal BC Museum.

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Highlights 2000/2001

Our next era began
with a new CEO, common vision and business plan in place.

***Out of the Mist* exhibit closed May 31**
then travelled to acclaim in Denver and Los Angeles.

***Living Landscapes* went North**
forming ties with communities in the Upper Fraser Basin.

Kwaday Dän Ts'inchì researchers reported early findings
and our Museum's research reputation grew.

***Circus Magicus* delighted visitors October 5, 2000 to March 4, 2001**
as we dressed up the galleries with lively animations.

902,492
visitors/people were served.

37,159
BC students attended programs/tours.

176
BC communities participated in programs.

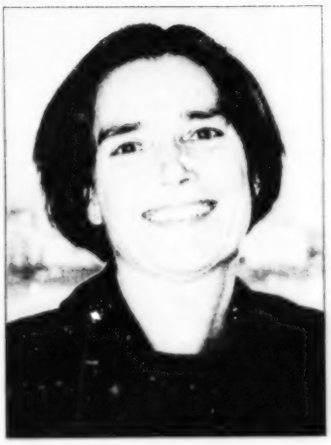
26,971 a day
visited our Web site.

35
research projects were underway.

8,755
items/series of items were added to the Collection.

95%
rated our services as excellent/good.

innovative • relevant • responsive • more self-sufficient • focussed



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Travelling to Success

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OUT OF THE MIST

HuupuKʷanum • Tupaat

Treasures of the Nuu-chah-nulth Chiefs

PARKS CANADA X68-217.1 JANET DWYER

Splitting Mask (Ehattesaht)

Between the misty shores and mountains of Vancouver Island's western coast, the Nuu-chah-nulth people have followed rich and intricate traditions for 5,000 years.

Making contact with this still-vibrant culture through our major exhibit, *Out of the Mist*, was a high point for visitors and high achievement for our Museum, both last and this year. And on closing in Victoria, its impact only widened – as *Out of the Mist* began a touring life as our first major travelling exhibit.

"It was wonderful, magical ... Your museum should be proud of mounting an exhibit of this quality."

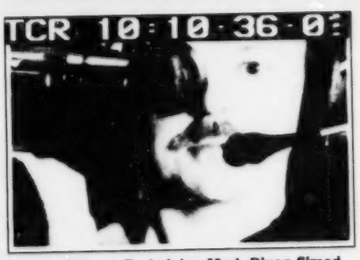
– Visitor, Seattle, USA

One chapter closes ...

Out of the Mist closed in our gallery May 31, 2000. But before it did, there was time for a final public event: an exuberant Youth Festival. Nuu-chah-nulth students travelled from Tofino, Port Alberni and Hot Springs Cove to generously share their songs, dances and art with museum-goers.

Colletville Elementary School students also paid a visit – courtesy of technology and our Museum's growing expertise with virtual field trips. In a live-broadcast TV tour of *Out of the Mist*, classes directed on-camera guides to favourite cases and peppered them with questions from a microphone in Merritt.

Another legacy was left behind. Not since 1981, has the Museum produced an exhibit-linked book. For *Out of the Mist*, we created two. To join the award-winning exhibit catalogue we produced last year, Anthropology Manager Alan Hoover edited an important anthology, *Nuu-chah-nulth Voices, Histories, Objects and Journeys* – a significant contribution to scholarship since there are few published works on this culture.

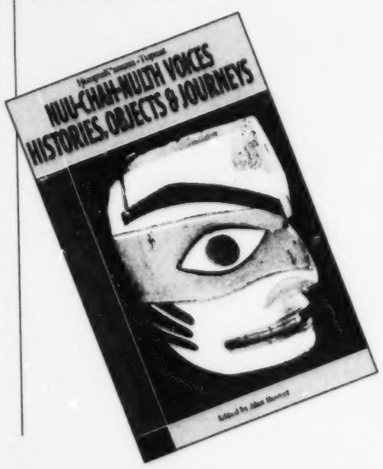


Special Effects Technician Mark Dixon filmed the virtual field trip for a second project – the production of a video for the Ministry of Education to promote this innovative teaching idea.

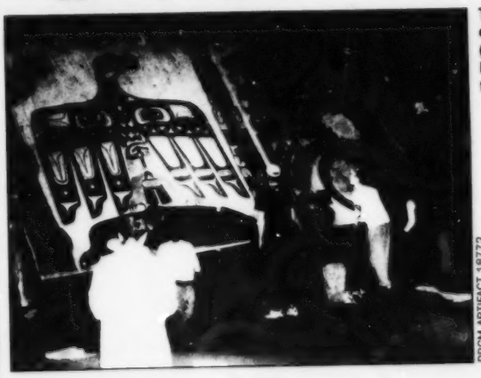
... another chapter begins.

2000/2001 marked the debut of a three-year touring life abroad for *Out of the Mist* and our Museum's first appearance inside respected galleries of the world.

Out of the Mist opened to acclaim at the Denver Museum of Nature and Science in October, bringing the Nuu-chah-nulth culture to a wider public – and important new revenue to our Museum.



Staggering Logistics



RBCM ARTIFACT 18772

The ceremonial curtain of the Frank Family (Opitsat) was safely installed or de-installed four times this year.

"I truly enjoyed working with your team. I feel that we have made friends, not just met colleagues."

– Claudette Phelps, Project Manager, Denver Museum of Nature and Science

Shipping priceless objects, sensitive electronics and elaborate exhibit furniture across borders, distance and time required all our expertise. Hundreds of permits and loan agreements were arranged. Each artifact was custom packaged; every step of installation and dismantling sequenced. In the end, 105 packing crates – from suitcase- to Volkswagen-size – were loaded into five semi-trailers for the trip to the first venue in Colorado: the Denver Museum of Nature and Science.

Four Museum staff flew down and skilfully orchestrated a crew of 15 for the remarkable 10-day set up. One team constructed walls ... close behind another installed immense photomurals and exhibit furniture ... then came the electrical crew ... and finally those who unpacked and assembled 250 artifacts in their cases.

The exhibit moved on to the Autry Museum of Western Heritage in Los Angeles in February, where veteran staff who have staged 80 temporary exhibits over the last 13 years regarded *Out of the Mist* as the most attractive of them all.

After it closes there in June, Museum staff will next reconfigure the exhibit into two forms, so it will also be available in a smaller 450-square-metre size – well-suited to bring our stunning accomplishment into spaces like art galleries.

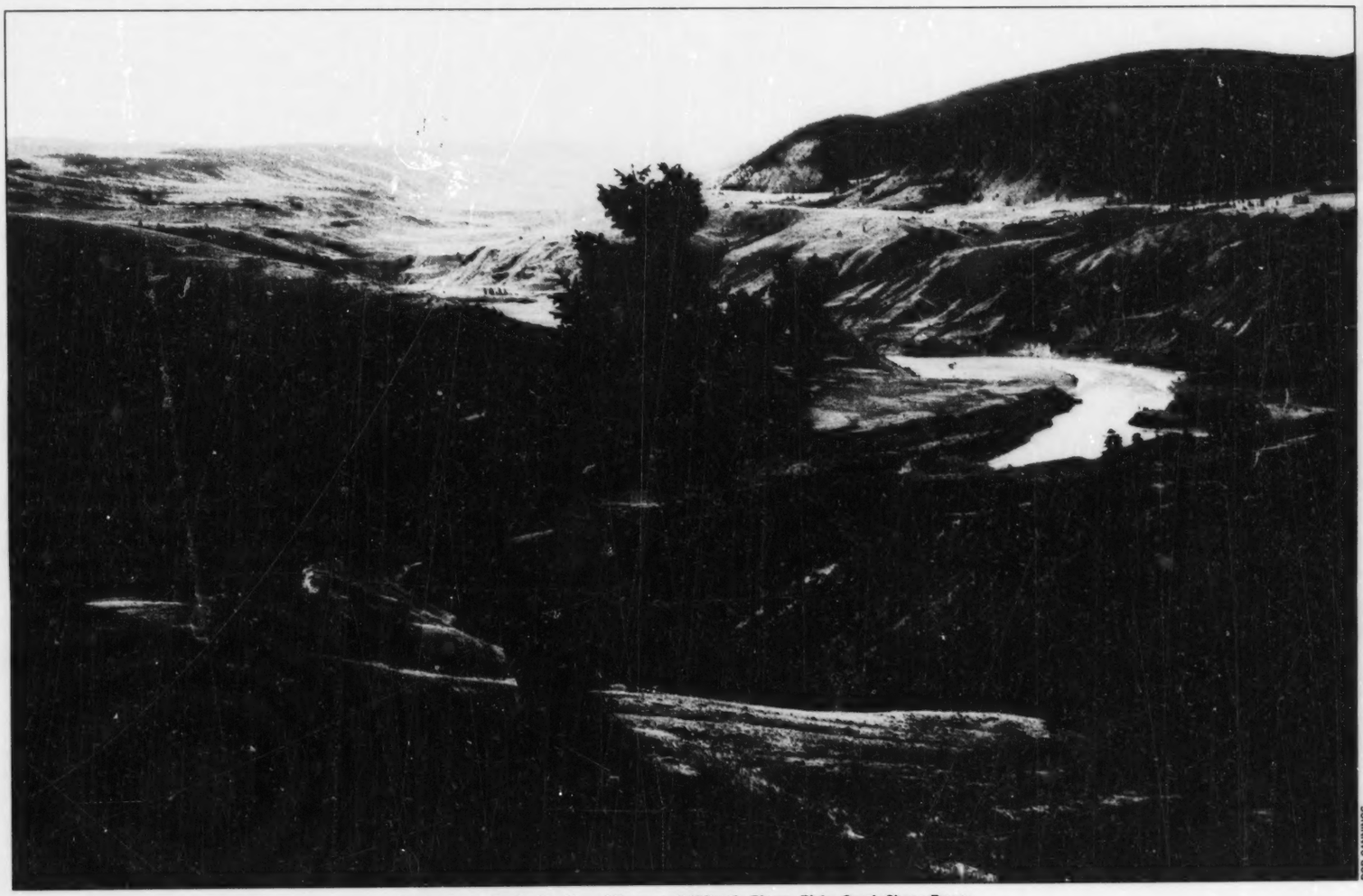
" ... extraordinarily beautiful" ... "the sounds of singing and birds add a charming richness" ... "such a good idea to have the native guides" ... "we came all the way from Montana to see this" ... "it was cool, in a Discovery Channel way."

– Visitors at Autry Museum of Western Heritage

Living LANDSCAPES®

Extending Our Reach

THOMPSON/OKANAGAN (1994-96) • COLUMBIA BASIN (1997-99) • UPPER FRASER BASIN (2000-2002)



ROB CANNINGS

Upper Fraser Basin: Junction of Fraser and Chilcotin Rivers, Riske Creek Sheep Range

Becoming more relevant and more responsive to people throughout the province is one of our central aims. Our *Living Landscapes* program is a winning example of putting this idea in action.

Canadian Museums Association
OUTSTANDING ACHIEVEMENT IN MUSEUM MANAGEMENT AWARD, 2000
to
Living Landscapes: Columbia Basin Region

Much about BC's history and land awaits discovery – by scientific study, through retrieving knowledge from archives, memories and attics. *Living Landscapes* generates and shares these findings to create a new understanding of our province's past, present and future.

Our approach is to collaborate. Region by region, we find partners, pool resources and, steered by local communities, set research and education projects in motion. A host of public events and festivities broadcast the discoveries; a Web-site storehouse of knowledge adds a high-access route.

Keeping the Ties

Communities in the Thompson/Okanagan were the first to work with us to test the *Living Landscapes* model. Now, five years after the research phase has ended, their program remains dynamic through a unique and mushrooming Web site.

In 2000/2001, people visited 3,000,000 times, navigating through an amazing 9,469 links to extraordinary materials that zero in on the Thompson/Okanagan's natural and human history. A writer in Italy got colour and details to set a novel in 18th-century Kelowna; a BC family discovered a great-great-great-grandfather's journal they could read.

#7345, COURTESY OF HISTORIC O'KEEFE RANCH (NATIVE COLLECTION)

Abel Antoine and Joe Marchand

LIVING LANDSCAPES: THOMPSON/OKANAGAN

Living History

"We had found that when students were searching for pictures and documents on native people, they mainly found Plains or Coastal peoples. But now, there is a fair amount on our site on Okanagan First Nations. One of our latest projects is a module developed for the First Nations 12 curriculum. David Perry, the teacher who field tested it at Penticton Secondary School, said he couldn't believe the interest of students, who were seeing photographs of their own ancestors.

"It's projects such as this that make *Living Landscapes* so exciting."

– Carol Thomson (Kelowna, BC), Coordinator, *Living Landscapes: Thompson/Okanagan*

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We repeated the program successfully in the Columbia Basin Region – bringing total projects supported by *Living Landscapes* to 62.

At an exuberant final event for the region, we partnered this year's annual Osprey Festival with the Creston Wildlife Centre. Museum staff led boardwalk expeditions to collect slugs and snails, dragonflies and beetles and fill bowls with dot-sized "marsh monsters" (water fleas) to examine back in the lab. There were slide shows, school visits, and a special presentation by Curator Phil Lambert at the downtown Tivoli Theatre, starring slides of marine life. "It was awesome," a 5-year-old was heard to say.

DARREN STONE

Curator David Nagorsen (lt.) used callpers, accurate to 0.1 mm, to measure skulls and research skins meticulously prepared for study by Nick Panter (rt.). The chipmunk specimens, collected for a *Living Landscapes: Columbia Basin* project, were the basis for two scientific papers Nagorsen wrote this year, part of crucial work to identify new species in BC and conserve those at risk.

Moving North

Now, we have moved to the North. Because the region is vast, it will be studied in three stages, beginning with the Upper Fraser Basin, an area centred around Prince George.

2000/2001 was a year for planning. We drew interested people together for a workshop to set criteria and customize the approach for the Upper Fraser Basin Region. Guided by a steering committee, a call for research and education projects went out. Sixteen community projects were selected for grants totalling $99,600; 13 additional projects, by Museum staff, received the go-ahead, too.

As new regions are added, former ties need to thrive. At year end, we hired a manager to keep the *Living Landscapes* spirit growing and alive.

LIVING LANDSCAPES: UPPER FRASER BASIN

Red Rock Community History Project

Norah Doherty

"Dr. Tag pulled out Norah's manuscript last year and said I had to read it. To hear of life in a rough and early community just starting out, from a woman's perspective, by a woman who recorded her daily life, is something all archivists long to find. We thought we'd really like to have an intern work on it as a project. We were quite thrilled our proposal for *Living Landscapes: Upper Fraser Basin* was a success.

"We've been able to find Norah's only living relative, her niece in England. She was pleased we plan to give public access to the material, said her aunt had always hoped that would happen. We'll take out the best excerpts and create around them a history of Red Rock.... Now people are saying, 'Oh, you have to talk to so and so.' So we're quite excited – we'll be able to get out and interview them as well."

– Ramona Rose, Project Coordinator

LIVING LANDSCAPES: UPPER FRASER BASIN

Living Off the Land Project

"We are the only rodeo/ranching museum in BC, have the BC Cowboy Hall of Fame here. We're right in the middle of rodeo country. The project is something we had in the back of our minds for a while, but couldn't get the funding – to do a video on the history and value of ranching and what real ranching is like, the mainstay of life in the Cariboo Chilcotin.

"With *Living Landscapes: Upper Fraser Basin* money, we have enough to get started. We will be hiring the videographer in May, and looking around for other funding – the BC Cattlemen's Association will match whatever we raise.

The filming will be done over a year – in summer, the time ranchers are branding and letting the cattle on the open range, then the fall, when they're rounding them up. There'll be a section in the spring, when the calves are born. We'll probably film a real cowboy – there are some still around – and ranchers who round up their cattle with a four-wheeler. Most of the story will come from talking to people. We'll be looking at people's photo albums. One of the ranches has diaries, day books from a century back."

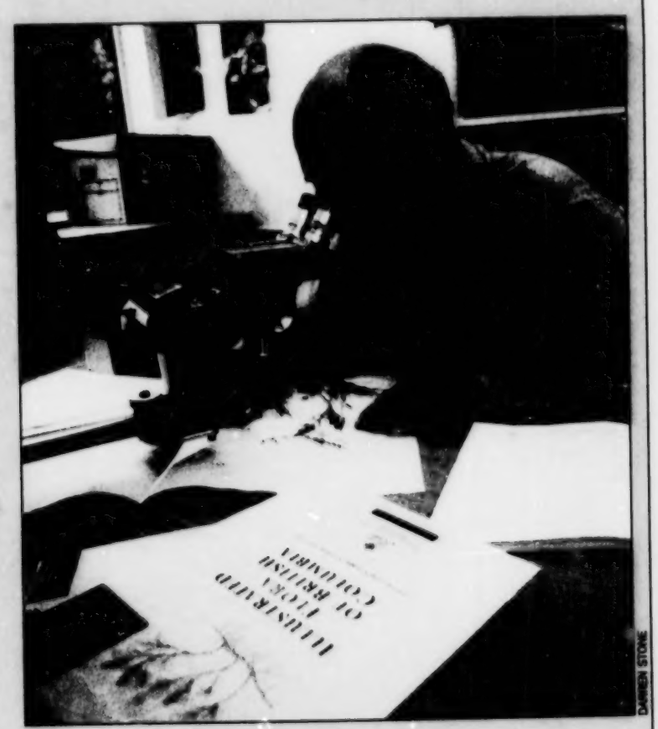
– Pat Skobianuik, Manager, Museum of the Cariboo Chilcotin (the project sponsor)

LIVING LANDSCAPES: UPPER FRASER BASIN

A Lens to Focus Museum Work

Living Landscapes focussed the Museum's own research and collecting activity on the Upper Fraser Basin this year, with 13 projects planned.

Curator Richard Hebda (right) used a dissecting microscope to identify grasses collected during the summer field season for a project to consolidate what is known so far about the plants of northern BC. The Dragonflies of Northern BC study also reached high gear. A team led by Curator Rob Cannings collected 2,800 new dragonfly specimens from 256 sites, and expanded the content for 5,500 collections records – filling an important gap in regional knowledge about a species used to monitor change in wetlands.



DARREN STONE

"*Living Landscapes* provides a framework, support and a reason to pull people together. Everybody's very pleased with the potential of this program and looking forward to having access to the research on the Web site, like one-stop shopping."

– Judy Campbell (Wells, BC), Coordinator, *Living Landscapes: Upper Fraser Basin*

+1 +10

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A Lens to Focus Museum Work

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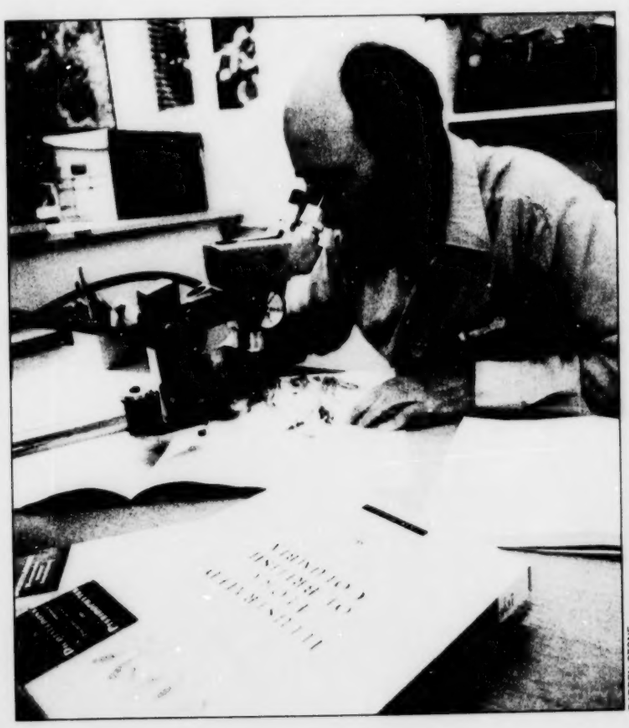
Curator Richard Hedba (right) used a dissecting microscope to identify grasses collected during the summer field season for a project to consolidate what is known so far about the plants of northern BC. The Dragonflies of Northern BC study also reached high gear. A team led by Curator Rob Cannings collected 2,800 new dragonfly specimens from 256 sites, and expanded the content for 5,500 collections records – filling an important gap in regional knowledge about a species used to monitor change in wetlands.



DARREN STONE

"*Living Landscapes* provides a framework, support and a reason to pull people together. Everybody's very pleased with the potential of this program and looking forward to having access to the research on the Web site, like one-stop shopping."

– Judy Campbell (Wells, BC), Coordinator, *Living Landscapes: Upper Fraser Basin*

Surprising Bran

CIRCUS MAGICUS

presented by British Columbia Lottery Corporation

DIANNE NETHERCOTT

On October 5, Bill Barkley (rt.) opened the exhibit – his last before retiring as CEO – with P.T. Barnum (a.k.a. Roderick Glanville).

From October to March, *Circus Magicus* whisked youngsters and oldsters away from a humdrum life and into the glittering world of a never-to-be-forgotten Museum experience.

A special exhibit created by the Musée de la Civilization and world-famous Cirque de Soleil was the centrepiece. Its show-stopping video clips (delivering both ring-side and trapeze-bar views), a sumptuous collection of artifacts (from tiny flea-circus paraphernalia to elephant howdahs) and poignant testimonials to a vagabond culture gloriously explored the history of circuses, ancient to modern.

There were companion exhibits, too. A 150,000-piece miniature replica of the Hagenback-Wallace Railway Circus was set up – its first complete installation. Hundreds of original Big Top posters draped the walls.

The stamp of our fine design and exhibits teams was everywhere, from candy-coloured banners festooning city streetposts to the snappy look of costume-room walls.

But the real star was the smorgasbord of interactivity our staff invented to rouse the exhibit to three-dimensional life. Theatrics, animations and plenty of hands-on materials kept our audiences involved, wide-eyed and learning.

And what a fresh audience came! We drew bigger smiles and more young families than we'd ever seen before. The numbers missed our goal, but those who attended raved. From our next generation of museum-goers, it was a welcome sign indeed.

ANDREW NIEMANN

Learning was disguised as fun.

There were jugglers, mimes, a surprise around each corner – dozens of circus performers were auditioned and hired to demonstrate circus arts. Yowza painted on his face, as he gave a beguiling account of the history and mastery of clowning. Gasping and cheering audiences watched six students learn their risky craft at a trapeze training school running in the lobby.

New Audiences

Spotlight Costume Room

Following the clown footprints on the floor took people to a *Circus Magicus* highlight: the Spotlight Costume Room. Our designers built a charming two-ring circus space, housing props and dozens of adult-to-tyke-sized costumes. Here, imaginations flew, as characters were selected, impromptu acts took shape and visitors starred in circus acts of their own.

School groups were in the spotlight, too. We developed (and fully booked) *Circus Magicus* school programs at three class levels, allowing a broader range of students to visit.

" ... behind a wooden fence, I kept hearing delighted squeals. This turned out to be the Spotlight Costume Room, one of the happiest events I've ever witnessed. A school group was enraptured there, lost in a creative chaos."

– Robert Amos, Art Critic, *Times Colonist*

DARREN STONE

Extensive curator research into the history of the circus in BC unearthed a wealth of photos, stories and facts that reached the public through a lecture, TV interviews – and via a clever electronic game of our own design.

There were Run Away to the Circus events: a full platter of lectures and workshops – from a scholarly talk on circus masterpieces painted by the Impressionists to classes offering advanced techniques for juggling hands. Circus Sensation Weekends brought out the circus in everyone. Clowns were model subjects, acrobats demonstrated feats, teens crafted fantastical circus puppets and Dutch street-organ music filled the hall.

We staged magic.

Once again, we led the way with the next generation of ideas for bringing static facts to life. One of our brightest made use of actors, both on-stage and off.

Through special partnering with the University of Victoria, Backlot Stage took shape. Three plays were written; two graduate students earned credits by designing costumes, props and quick-changing sets, constructed by our staff.

DARREN STONE

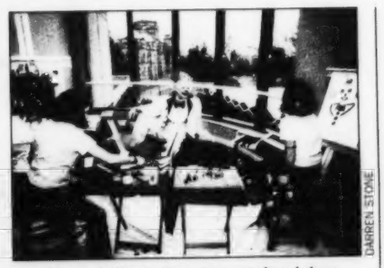
Backlot Stage was a crowd-pleaser.

DARREN STONE

Vincent Wells (lt.) and Emily Butler (rt.) performed in the Clown Alley Tale, then slipped into the roles of Roland Butler (the King of Ballyhoo) and high-flying Lillian Leitzel to roam the galleries.

Three times a day, rapt audiences eavesdropped on circus culture by watching the short vignettes.

After the applause, actors stepped into a second life. In the guise of famous circus personalities, they mingled and shared their life stories with astonished guests.



DARREN STONE

The Circus Artist in Everyone weekend drew a crowd.

It was a team success.

Staff teamwork delivered an incredible experience visitors will not soon forget. All areas of the Museum were involved. We also learned lessons for conjuring up exhibit success for many years ahead.

DARREN STONE

Program Producer Janet MacDonald (ctr.) created then juggled a dizzying medley of public programs. Among those trained for the costume-room were Sheryl Fjellgaard (lt.) and work-experience student Talia Filipchuk (far rt.).

DARREN STONE

Chief of Exhibit Arts Pat Scott (shown) and his team played key roles, from bringing in a new electrical service for the exhibit's enormous power demands to hanging a guaranteed-safe trapeze.

ARLENE YAWORSKY

Like legendary promoter P.T. Barnum, Media Relations Coordinator Chris Higgins (lt.) drummed up advance notice for *Circus Magicus*, escorting out-of-town journalists like Scott Gorman (ctre.) and Neville Judd (rt.) on two-day press tours. The result? Hundreds of media articles.

"It kind of reminds you when you were younger ... when you are five and you are running around and you are all excited."

– Miranda (Age 15), Ontario

Expanding the Legacy

An exceptional donation by Petro-Canada of 26 Northwest-Coast-style masks included this Mosquito Mask by Francis Horne (Coast Salish).
Photo: JOHN VEILLETTE

At the core of the Museum is the Collection ten-million irreplaceable artifacts and specimens and the potential knowledge that they hold. In 2000/01, this legacy for current and future generations grew.

We made progress on entering backlog materials, expanded databases and added important objects and specimens. Among the 8,755 items or collections acquired: 700 discs of wood from Heal Lake, some as ancient as 9,000-years old ... a 5,000-artifact collection representing archaeological sites of, primarily, the Southern Interior ... a sea cucumber specimen, subsequently described by our invertebrate curator as another new species for BC ... a finely carved 19th century Mountain-Goat horn spoon (Haida) with a rarely seen shrimp among the figures on its handle.

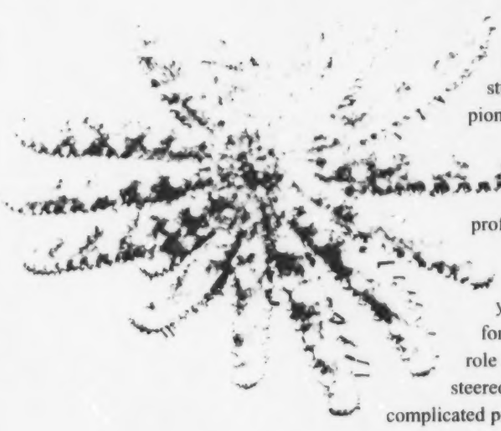
ARLENE YAWORSKY

Conservator George Field examined an important acquisition – wall fragments salvaged from a federal immigration building. Chinese immigrants detained between 1908 and 1924 had written and scratched poems on the plaster. Donor: Dr David Chuenyan Lai.

Adding Volumes of Knowledge

Many books – their distribution maps, keys, insights, photos, species write-ups – are based on material and data gleaned from our Collection.

In 2000/01, our respected publishing program produced editions of two authoritative guides: *Sea Stars* by Curator Phil Lambert and *Pondweeds, Bur-reeds and their Relatives of British Columbia* by Curator Emeritus T. Christopher Brayshaw. The final volume of *The Birds of British Columbia* also arrived, completing two decades of Museum involvement in one of the most ambitious bird projects ever.



The *Butterflies of British Columbia* was published in March – a major accomplishment, a stunning volume and a pioneering reference welcomed by butterfly watchers and professional biologists alike. Museum staff initiated the project over four years ago, found funds for its authors, filled the role of technical advisor and steered it through the complicated process of publication.

Excelling as Stewards

Spreading Access Wider, Farther

Access to the Collection and the information generated by it are crucial services we deliver.

First Nations, many interested in the repatriation of aboriginal cultural materials, had access again this year; we also provided 14 First Nations – four in the BC Treaty Process – with information.

By year end, our 5,500-page Web site (www.royalbcmuseum.bc.ca), had reached a steady one-million hits a month. This number is headed for doubling, when the Royal BC Museum Object Database – a window to our Collection – is linked up in April 2001.

This remarkable research tool, in its first phase, is ready to give independent researchers access to 14,000 ethnology objects from our Collection – to search and sort their images married with text.

Nearly 30,000 slides/negatives of plants, invertebrates and fish – an irreplaceable resource accumulated by Museum staff over many decades – were also digitized in preparation for public access. The majority of images will be added to the Object Database in the fall. Others will generate royalties for the Museum through a Learning Window – a pay-for-use site of educational materials – being developed by Industry Canada. The valuable originals were placed in frozen storage.

RBCM: JOHN VEILLETTE

19th century Haida rattle (RBCM 9729), one of 14,000 ethnology objects in the Royal BC Museum Object Database.

Placing High Value on Stewardship

Caring for the 10-million documented objects entrusted to our stewardship is an important part of every year.

Among those specimens that must be preserved in alcohol – from microscopic shrimp to porpoises – are many animals collected as the first of their kind in BC and the world. To ensure this priceless Wet Collection is not damaged during an earthquake, plans were completed to move its multi-tonne weight from the middle floor of the curatorial tower to safer storage at basement level.

Work areas were reconfigured this year, in preparation for the shift. When complete, heavier shelving, a new lab and consolidation of all 68,000 records of invertebrates, fish, reptiles and amphibians in one place will improve both research facilities, access and stewardship care.

COURTESY OF THE TIMES COLONIST

Collections Manager Kelly Sendall with a Longnose Lancetfish from the Fish Collection.

"To get a list together of rare species, we use the Museum as a starting point. Some species may only be collected once or twice – all that we know about them in the world is in the RBCM Collection."

– Sid Cannings, Program Zoologist, Conservation Data Centre

Renewing Our Appeal

Since the first crowds walked the cobblestone streets of Old Town nearly 30 years ago, our state-of-the-art galleries have engaged millions of people – on their first or dozenth visit – with the wonders of BC. We use innovation to keep curiosity high, adding fresh things to see and interactive things to do.

Updating the View

Over 400 artifacts were new-to-view in the Modern History Galleries alone. Two added cases completed final work on Century Hall, bringing tourists face-to-face with their own roots with a display on the history of vacationing in BC. To be found among the artifacts: a typical bathing costume from 1915, a collection of postcards and pennants and an eclectic mixture of souvenirs including a rare "Fraser River Salmon" (c. 1900) spoon.

The smell of diesel and sound of gulls drew visitors to our popular Cannery Diorama with its new artifacts and expanded view. What we know about BC's fishing industry has grown dramatically; revamped cases on trolling, net-and-hook technology and the addition of a net-loft diorama brought an important BC topic up-to-date.

Hands-on, Please

Over 100,000 visitors had a more memorable visit, drawn to one of six interactive stations among our permanent galleries in a program presented by 35 enthusiastic volunteers. New this year: *Written Communication* in Century Hall. Pushing a cart of yesteryear technology, docents arrived and encouraged all hands to be active – from testing an old Blick typewriter to dipping pens in ink.

ARLENE YAWORSKY

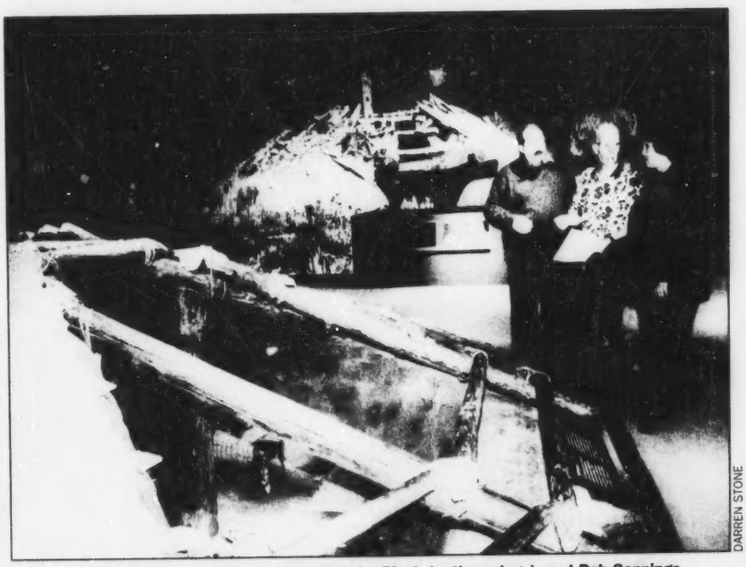
Old typewriters for hands to try added new interest in Century Hall.

Our in-gallery theatre program also attracted crowds, completing its first full year of volunteers acting out short vignettes among our dioramas. Visitors smiled and learned a slice of BC history as voyageur Yves Benoit sang jaunty songs and bemoaned a fur-trader's life.

Reflecting the Times

Changes to the location of stairs and escalators in 1996 opened up a place for new exhibits – such as Century Hall – but displaced others – including our Argillite Gallery and its superb Reif Family collection of intricate carvings.

On the drawing board this year was a reconfigured gallery that will reinstall many fine examples of these black-stone sculptures.



DARREN STONE

(Lt. to rt.:) Curators Bob Griffin (history), Martha Black (anthropology), and Rob Cannings (natural history) threw out old-museum ideas and proposed a highly original concept for the new permanent galleries. Gone: history, cultures and natural history as separate stories. Coming: our renowned icons and dioramas anchoring a storyline that weaves the disciplines together. Modules for current research and modern issues will keep information provocative and fresh.

The new Argillite Gallery will flow into contemporary times with a thought-provoking second exhibit featuring the treaty process and the people who signed BC's first modern treaty.

DARREN STONE

Our exhibits team created an elegant sports-fishing display as part of the Fishing Gallery renovations, highlighting a major donation of tackle from the previous year.

Surrounded by modern images of the Nisga'a (by respected photographer Gary Feigehen) and words from the Nisga'a people themselves, visitors will meet both the culture and a crucial issue of today – as our galleries become even more relevant, more reflective of all British Columbians.

This year, the Treaty Gallery concept was approved by the Nisga'a Lisims Government, the preliminary storyline and design established and the photographer contracted to provide images and related text. The double-gallery is scheduled to open in October 2001.

Astonishment is Coming

Over this year, our plans advanced for creating a new wonder-making floor of permanent exhibits – one that will attract new attention, new audiences and new generations of British Columbians to their heritage. A broad and steady audience will also build strong revenue and a secure future for our Museum.

The new galleries will be dynamic – because we have learned how to reach diverse ages and interests, by hosting exhibits like *Leonardo* and *Circus Magicus* and by creating our own *Out of the Mist* success.

They'll be relevant – because we have a wealth of new knowledge and understanding about BC from *Living Landscapes*, with partners in the regions to help us.

They'll have magic, a dash of revolutionary techniques – because innovation is our forte.

The target date for unveiling the Change Gallery – phase one in our adventure into the future of exhibit design – is October 2003.

Argillite Ship Panel Pipe (detail). Bird with tobacco-plant motif in its beak and Euro-American figure. RBCM CAT. NO. 14951

"Superb"... "delighted by the detail and realism" ... "very inviting, informative, progressive" ... "imaginative displays, sounds, smells" ... "the very, very, very best museum my husband and I have ever seen"

– Visitors comments 2000/2001 about our Museum exhibits

Building Our Reputation

Finding Kwaday Dän Ts'inchì in 1999 was a riveting discovery. Never before had such complete human remains been recovered in North America.

Not found as a skeleton, nor mummified, nor placed in formal burial, Kwaday Dän Ts'inchì (Long Ago Person Found) died unexpectedly in the middle of day-to-day life, preserved frozen in a glacier. His tissues and hair, pollen grains caught among the hairs of a fur robe, fish scales, a sheathed tool – all carried news from a culture before first contact.

An important collaboration began, between science and the Champagne and Aishihik First Nations. Because of the Museum's high-caliber facilities and expertise, the remains were transported from Tatshenshini-Alsek Park and into our care.

A program of scientific and cultural research, followed – we were a key part of the international team. This year, the majority of studies were initiated. The remains will soon return to the Champagne and Aishihik First Nations for appropriate burial, and results be jointly released.

During 2000/01:

- Our state-of-the-art storage facilities kept the remains stable, replicating the constant temperature and humidity of a glacier.
- We drew on our vast expertise handling and preserving specimens to set procedures, tracking all samples loaned to researchers and keeping them safe to handle and free of contamination from modern materials.
- Our staff fully documented all work (through photography and records) to ensure protocol was followed.

The Arctic Ground-Squirrel robe discovered at the site arrived at the Museum as a frozen mass of fragments. Conservator Kjerstin Mackie cleaned, stabilized and began piecing together the pieces. As part of her project to investigate the technology used to make the garment, she is reconstructing it and analyzing its materials. Even a dot-sized sample of ochre holds great potential for information, perhaps leading to a known mineral site.

In life, the robe accumulated pollen and dirt. For another Museum project, pollen grains and plant matter were collected from its fur, the remains and other artifacts. Through their analysis, past plant communities will be recreated – an invaluable aid to unravelling where Kwaday Dän Ts'inchì might have travelled.

- In November, we hosted two events to announce early findings – a press conference and a well-attended presentation for the curious public. The audience learned Kwaday Dan Ts'inchi lived about 550 years ago, was a healthy, aboriginal male in his late teens or early 20s (his bones were still growing), 165 centimetres tall and average in build. An autopsy found no skeletal injury, no cause of death. There was evidence he died prone, head on hand. Further research results are pending.

Our research partners: Champagne and Aishihik First Nations, BC Archaeology Branch and a team of scientists led by Dr Owen Beattie (University of Alberta)

SARAH GAUNT, CHAMPAGNE & AISHIHIK FIRST NATIONS

A hat woven from split roots, found with the remains, was carbon-dated between AD 1415 and AD 1445 – yet a nearby walking stick was less than 300-years old, raising further questions about how often people were present on the glacier.

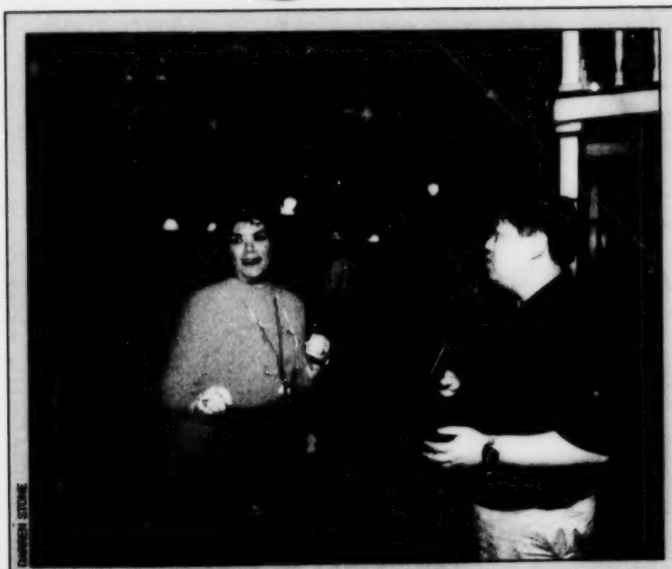
"This person is more than a scientific specimen. Kwaday Dän Ts'inchì is an educator."
– Sarah Gaunt, Heritage Planner, Champagne & Aishihik First Nations

Earning Our Way

We served 902,500 people ... reached 176 communities ... spun programming magic ... sent *Out of the Mist* away to rave reviews. *Living Landscapes* continued to flourish ... our reputation as a research centre grew. 2000/2001 was a remarkable year, and an even greater achievement for having accomplished it all with very limited dollars.

Our business plan helped us focus. For our future, it is vital to attract and grow revenue sources beyond what government provides. Becoming a Legislated Corporation will give us greater latitude to do this.

In 2000/2001, we earned 30 per cent of our own way. Touring *Out of the Mist* opened a new revenue stream; the gallery-rental program grew. We set a strategy in motion to build revenues by building audiences, investing in our most renowned asset – the permanent exhibits.



DARRIS STONE

Gallery Rental Coordinator Judith Brunt (lt.) arranged details for all 82 groups (totalling 34,000 guests) who used our galleries this year for conference dinners and other events. No venue can match the stunning decor of our dioramas, nor dozens of options for activities, from seeing a potlatch to panning for gold.

"The Museum, as always, was without a doubt the highlight. The delegates had a ball!... Buffet tables were next to the homestead, a Dixie Trio played by the General Store. It worked out beautifully – Judith was a gem to work with."

– Michelle Croll, Tour & Event Coordinator, Venue West Conference Services Ltd.

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SUBMITTED BY CHAMPAGNE & ASHIHIK FIRST NATIONS

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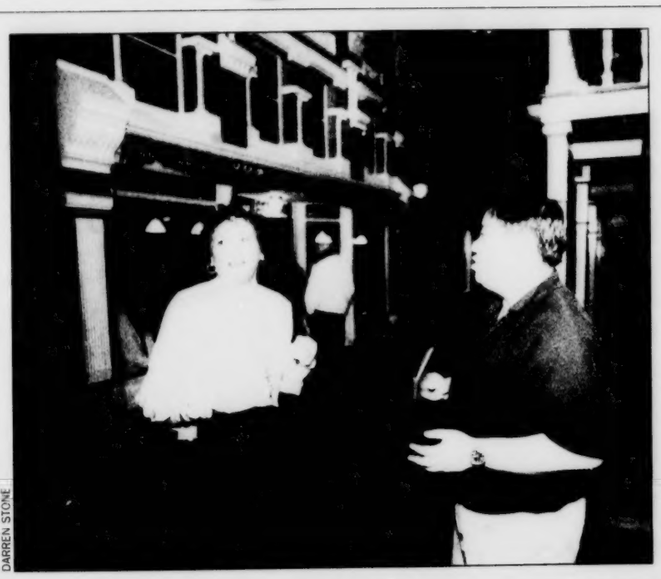

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The Support of

Friends

Crucial to earning our way is cultivating new friends, new donors, new sponsors – and no one helps more in these activities than our longtime partner, the Friends of the Royal BC Museum. The Friends is both a society of 12,000 loyal supporters and the Museum's fundraising arm.

DARRYL STONE

Friends President David Muironey (ctre.) greeted Joan Williams (lt.) and Irene Johnstone at this year's Donor Recognition Tea.

In 2000/2001, the Friends contributed over $890,189 in revenue through fundraising and operating the Royal Museum Shops. Main-shop sales grew 10 per cent, a Circus Magicus Gallery Shop offered specialty items to exhibit visitors and a new Royal Museum Shop Web site (www.royalmuseumshop.com) lured distant buyers – with its zoom and rotate features which allowed close browsing through a stunning collection of native art.

A change in membership prices resulted in a leaner society for now, but one filled with members vitally interested in the Museum and its future. Another membership category was also added, to encourage grandparents to visit with grandchildren.

The Friends also ran a successful Annual President's Appeal (surpassing last year's goal), achieved sponsorships for *Circus Magicus* and hosted an outstanding fundraising gala, Run Away With the Circus. A new structure for the development office is on the horizon.

ROYAL BRITISH COLUMBIA MUSEUM

Statement of Revenue and Expenditures or the Year Ended March 31, 2001

(Unaudited)

Revenue

	2000/2001 $	1999/2000 $
Admissions revenue	2,713,424	2,497,788
Contributions*	809,725	1,139,737
Other revenue	1,414,438	1,153,927
BC Government allocation **	12,848,000	10,845,000
Total revenue	**17,785,587**	**15,636,452**

* The Friends of the Royal BC Museum undertook several fundraising activities and provided contributions in support of museum activities during the year.

** Includes a 3 per cent reduction in base budget. Additional funding of $1,294,000 was provided: from contingency vote – $800,000; to facilitate the relocation of the Wet Collection – $494,000.

Expenditures

	2000/2001 $	1999/2000 $
Salaries/benefits & other personnel costs	5,851,842	6,072,573
Office & business expenses	4,583,851	4,786,053
Building occupancy costs	5,319,943	3,895,648
Capital costs	1,077,927	380,377
Amortization expense	685,148	274,350
Other expenses	194,080	220,108
Total expenditures	**17,712,791**	**15,629,109**
Surplus (Deficit)	**72,796**	**7,343**

The Revenue of a Partner

NATIONAL GEOGRAPHIC THEATRE
AN IMAX EXPERIENCE

While the National Geographic IMAX Theatre annexed to our Museum is privately owned and operated by Destination Cinema, royalties from ticket sales provide a strong revenue stream for earning our way. Theatre attendance remained steady this year at 446,075.

As a supportive partner, the theatre tied shows to Museum activities. Complimentary screenings of *Cirque du Soleil* gave a boost to press tours staged to market *Circus Magicus* and added a larger-than-life bonus to our fundraising gala event.

Films such as *Extreme* enticed a more diverse audience through the doors. A strategy to bring guest speakers to film openings also proved a success, as people like Kathleen Dudzinski, star scientist in the popular *Dolphins* film, expanded both attendance numbers and knowledge about dolphin communication.

DAVID DONNER, SONY PICTURES CLASSICS

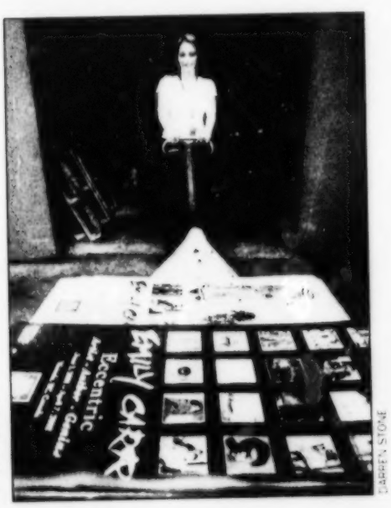
The IMAX spectacle, *Cirque du Soleil: Journey of Man*, added another "attractive" reason to visit *Circus Magicus*.

Curiosity and Wonder Ahead

Drawing crowds draws revenue. Our investment in the future new permanent galleries – is about to begin. But before the temporary gallery space is transformed as part of this bold adventure, a final special exhibit will be staged – and this time, it is home-grown.

Emily Carr: Eccentric, Author, Artist, Genius will open June 1, an exciting first-time collaboration with the BC Archives (custodian of the largest and richest cross-section of Carr material) and the Greater Victoria Art Gallery.

Kathryn Bridge, guest curator, has mined the Archives for its greatest treasures and greatest surprises, and set a mesmerizing storyline that will navigate every corner of Carr's art and character.



DARRYL STONE

Shipping Coordinator Natalka Iwasyk took delivery of the eye-catching posters already designed to promote *Emily Carr*. Other signs an exhibit is growing? Canvas, paint, driftwood and even massive totem poles have been passing through shipping's doors.

2000/2001 was an important year, a year of transition – the passage to new leadership completed, a new *Living Landscapes* region added, a bold direction for gallery changes set.

We have tilled the ground for many fruitful years ahead. For tourists, residents, young to old. For sharing BC's story with the world.

"Oh, what a magnificent institution"

– 2000/01 Visitor, Tampa, USA

The Support of Friends

Crucial to earning our way is cultivating new friends, new donors, new sponsors – and no one helps more in these activities than our longtime partner, the Friends of the Royal BC Museum. The Friends is both a society of 12,000 loyal supporters and the Museum's fundraising arm.

DARREN STONE

Friends President David Mulroney (ctre.) greeted Joan Williams (lt.) and Irene Johnstone at this year's Donor Recognition Tea.

In 2000/2001, the Friends contributed over $890,189 in revenue through fundraising and operating the Royal Museum Shops. Main-shop sales grew 10 per cent, a Circus Magicus Gallery Shop offered specialty items to exhibit visitors and a new Royal Museum Shop Web site (www.royalmuseumshop.com) lured distant buyers – with its zoom and rotate features which allowed close browsing through a stunning collection of native art.

A change in membership prices resulted in a leaner society for now, but one filled with members vitally interested in the Museum and its future. Another membership category was also added, to encourage grandparents to visit with grandchildren.

The Friends also ran a successful Annual President's Appeal (surpassing last year's goal), achieved sponsorships for *Circus Magicus* and hosted an outstanding fundraising gala, Run Away With the Circus. A new structure for the development office is on the horizon.

ROYAL BRITISH COLUMBIA MUSEUM

Statement of Revenue and Expenditures or the Year Ended March 31, 2001

(Unaudited)

Revenue

	2000/2001 $	1999/2000 $
Admissions revenue	2,713,424	2,497,788
Contributions*	809,725	1,139,737
Other revenue	1,414,438	1,153,927
BC Government allocation **	12,848,000	10,845,000
Total revenue	**17,785,587**	**15,636,452**

* The Friends of the Royal BC Museum undertook several fundraising activities and provided contributions in support of museum activities during the year.

** Includes a 3 per cent reduction in base budget. Additional funding of $1,294,000 was provided: from contingency vote – $800,000; to facilitate the relocation of the Wet Collection – $494,000.

Expenditures

	2000/2001 $	1999/2000 $
Salaries/benefits & other personnel costs	5,851,842	6,072,573
Office & business expenses	4,583,851	4,786,053
Building occupancy costs	5,319,943	3,895,648
Capital costs	1,077,927	380,377
Amortization expense	685,148	274,350
Other expenses	194,080	220,108
Total expenditures	**17,712,791**	**15,629,109**
Surplus (Deficit)	**72,796**	**7,343**

The Revenue of a Partner

NATIONAL GEOGRAPHIC THEATRE
AN IMAX® EXPERIENCE

While the National Geographic IMAX Theatre annexed to our Museum is privately owned and operated by Destination Cinema, royalties from ticket sales provide a strong revenue stream for earning our way. Theatre attendance remained steady this year at 446,075.

As a supportive partner, the theatre tied shows to Museum activities. Complimentary screenings of *Cirque du Soleil* gave a boost to press tours staged to market *Circus Magicus* and added a larger-than-life bonus to our fundraising gala event.

Films such as *Extreme* enticed a more diverse audience through the doors. A strategy to bring guest speakers to film openings also proved a success, as people like Kathleen Dudzinski, star scientist in the popular *Dolphins* film, expanded both attendance numbers and knowledge about dolphin communication.

DAVID DOHRER, SONY PICTURES CLASSICS

The IMAX spectacle, *Cirque du Soleil: Journey of Man*, added another "attractive" reason to visit *Circus Magicus*.

Curiosity and Wonder Ahead

Drawing crowds draws revenue. Our investment in the future – new permanent galleries – is about to begin. But before the temporary gallery space is transformed as part of this bold adventure, a final special exhibit will be staged – and this time, it is home-grown.

Emily Carr: Eccentric, Author, Artist, Genius will open June 1, an exciting first-time collaboration with the BC Archives (custodian of the largest and richest cross-section of Carr material) and the Greater Victoria Art Gallery.

Kathryn Bridge, guest curator, has mined the Archives for its greatest treasures and greatest surprises, and set a mesmerizing storyline that will navigate every corner of Carr's art and character.

DARREN STONE

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– 2000/01 Visitor, Tampa, USA

Our Ring of Support

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DARREN STONE

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